

FOR THE HOME DRESSMAKER

Shirt Waists and Blouses for Young Girls

N OBODY in the whole wide world of fashion is so particular about what she wears as the very young girl. Details that her older sister would pass as of no moment in the general effect she worries about, feeling that all the world is looking to see if her glove or her shoe be cut on the newest lines.

The thing she seems most particular of all about is her shirt waists and blouses, and she can't have enough of them.

Perhaps nobody else puts them on quite so well, either, for she pulls them in here and up there, and sees that her stock is adjusted in just the prettiest fashion, and that her girdle or her belt is exactly joined, until she's as trim and trim a little individual as can be found in a month of Sundays.

Shirt waists, she believes, should be thoroughly tailored as to style and materials, so, whether she makes them herself (and dozens of young girls—girls still in school—make almost everything they wear) or has them made, she chooses materials that will press flat and take on the mannish lines that she loves to masquerade in.

Straps and tabs, tucks and pleats, buttons and pipings—these are the only trimmings she allows her shirt waists to boast; but she combines these trimmings in dozens of unusual ways.

A plain dark blue or brown or black she touches up with pipings of daintily bright plaids, a plaid she quiets, yet sets off with strappings of a solid color.

She is more partial to cloth shirt waists than to silk, although she's sure to have at least one silk shirt waist in her wardrobe, preferably of some dark color—sometimes a dark silk, with little occasional threads of three or four bright colors run through it, for all the world suggestive, in a miniature way, of quaint old-time rag carpets. Yet it's as pretty and artistic as a dark silk can be. Or, perhaps, she chooses a changeable silk—one of the new kind, that doesn't simply show two colors, but is instead given life and richness and a curious individuality by the depth of the color concealed in the wool.

All sorts of wool waistings come for just such shirt waists, fairly plain, or in stripes or plaids that spell change in a hundred ways. Perhaps one of them appeals to her, or perhaps she passes them all by and chooses instead a stereotyped blue and green check in



Panama cloth or one of the pretty little foule checks, and makes it distinctive by an unusual introduction of black. She has taken a fancy to red this winter, especially in the cashmeres that are so good.

Her blouses are the most graceful little affairs in the world. She wears more lingerie blouses than silk, so that she can be always fresh and neat, and wears under them these cold days a slip of china silk, of white or pink, made in the simplest fashion, so that it can be washed as often as she likes. Or, perhaps, she wears a slip of wash flannel in a delicate shade of pink, if she's a very shivery little lady.

She's usually clever with her needle, and often takes handkerchief linen, embroidering it daintily enough to win envious glances from the other girls, or, with a bit of dotted swiss and lace, she flings together something, with as clever a little yoke and as interesting an idea dominating the whole blouse as an older, more experienced dressmaker could make.

But then—she frankly admits it, too—clothes are her especial delight, and she's willing to do anything sooner than not have them "just so."



A PRETTY BLOUSE-OVERALL, DESCENDANT OF OLD-FASHIONED LINEN DUSTER

P ERHAPS the old-fashioned linen duster was its ancestor—at any rate, their uses were somewhat alike; but the duster would die of chagrin to find itself in juxtaposition with the pretty little blouse-overall.

It is made of china silk, with a high collar and loose cuffs, and ties at the throat, high above your delicate stock, at the wrist, well below the tiny frill that ends your blouse sleeve, and at the waist, just below the lower edge of your girdle.

It is to wear—as all these explanations go to prove—over white or delicate colored blouses and under your coat. And a week or two will show that the amount of soil it saves the blouse beneath is wonderful. Being washable, it can afford to bear the soil.

To cut it, lay the diagram, with the middle of the back laid on a lengthwise fold of the silk and the fronts with an inch and a half allowed for front box-pleats. Cut collar and straighten cuffs (the cuffs should be cut ten inches by two and a half) with hinge of the silk.

Sew under-arm and shoulder seams up on the right side about a quarter of an inch from the edge, turn and stitch again on the wrong side, making French seams. Then set the sleeves in, putting the seam at the spot marked A on the front and the notch at top of sleeve at the shoulder seam, letting the fullness be evenly disposed between the other two notches.

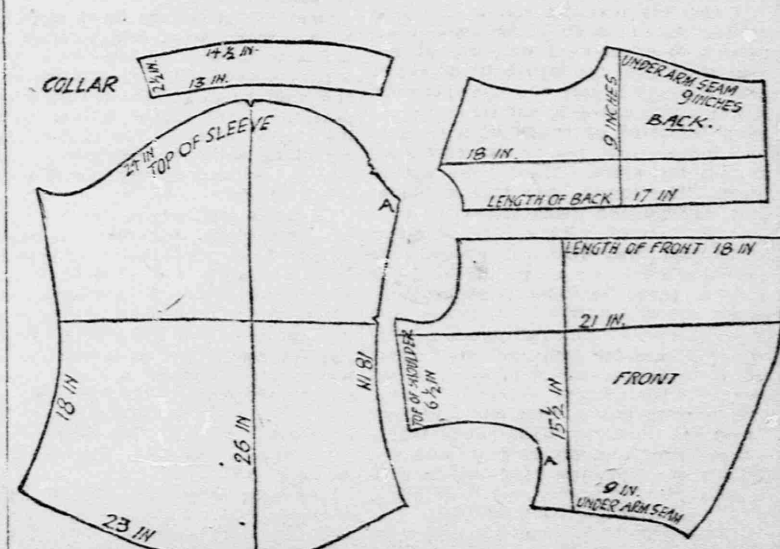
Sew the outside of lining of the collar together and

set on the waist, gathering the fronts in to fit. Gather the lower part of the sleeves and adjust to the cuffs.

Then sew a row of ribbon beading around the lower edge of the waist; sew two rows around the

cuffs and around the collar and run narrow white ribbon through.

Three yards of twenty-seven-inch-wide silk, three yards of beading and five yards of narrow ribbon will be required.



• PRETTY NEW THINGS FOR WOMAN'S WEAR

Big colonial hats, of red, blue or wine color, or, perhaps brown with a smashing big bow on it, are seen on nine out of ten of the very young girls. And for dress occasions, big red regulation senior hats, with a plume, or those stiff camellias or gardenias. The favorite red is a bright cherry, that carries the very suggestion and dare of youth in its vividness.

A new millinery trick is using short feather boas instead of plumes—they curl so much better around crowns.

Pale gray is good, too, but is nearly always touched off with a dash of strong red. In fact the very young girl is emphasizing her personality most markedly in everything by unexpected dashes of red.

Some of the young girls are wearing for slippers regular boys' patent leather pumps, and there are girls' pumps, too, that come in every color, and seem a trifle younger and more girlish than the regulation evening slippers her older sister wears.

Her older sister, by the way, is invading her province, and has adopted those girlish pumps to wear with her house gowns.

For furs she chooses mink or lynx or squirrel, wearing her "throw-tie" flung back over her shoulder, with an abandon that is delightfully girlish.

Still suede slippers, in a rich shade of hunter's green, are immensely popular for house wear,

whether or not the gown they're worn with be of the same color.

And red Red slippers are everywhere, sober, sedate, dark reds, medium reds and even the most glaring of scarlets, and are made in every conceivable style, from the severe little affairs, with extension soles, to the most bestrimmed, stunning slippers imaginable.

Bronze slippers are high in favor, and nothing ever quite took the place of bronze. Beaded or plain, they serve a dozen purposes.

Those long China silk petticoats are making hosts of friends.

Evening silk petticoats have borrowed from English eyelet work, and show flounces made up of bands of the silk, embroidered in designs of eyelets, alternating with rows of lace.

More wonderful new ideas have come out in lounging robes, the latest being heavy white elder-down, embroidered heavily in gold. Even the elder-down slippers (queer, baggy things, but comfortable) are embroidered with the gold to match.

Lots of women are buying these silk petticoats that come for girls, to wear under walking skirts. They come in thirty-six inch length, and are well scored at the top, so that they don't require any alteration, which appeals strongly to the average woman.